

Catalogue
of Lithographs by
Richard Larkes Bonington
for sale by
FitzRoy Carrington



707 Fifth Avenue
New York

1923

\$17.50

CATALOGUE
OF LITHOGRAPHS BY
RICHARD PARKES BONINGTON
FOR SALE BY
FITZROY CARRINGTON

707 FIFTH AVENUE
NEW YORK
1923



*The meeting of Amy Robsart and the Earl of Leicester at
Kenilworth Castle*

Size of the original painting 14 x 10½ inches

RICHARD PARKES BONINGTON

(1801-1828)

"For exquisite grace and refinement Bonington stands unrivalled save by his fellow-countryman Harding. He combined delicacy of touch with manly vigour.....

"During his short life he found time to do in all fifty-eight lithographs. Of these, twenty are after drawings by other hands and three are of doubtful authenticity, leaving only thirty-five entirely his own work. Their quality, however, fully compensates for their lack of numbers. Deducting a few of inferior interest, there remains a precious little collection of gems of the very highest artistic order."

-Atherton Curtis

'Some Masters of Lithography'

"In the short years of his life Bonington developed a style that for brilliancy and refinement places him at the head of English lithographers.... His original lithographs, as a rule, are as full of individuality and character as his paintings. Like Prout, he used the stone chiefly for architectural subjects; but, unlike Prout, he succeeded in giving not only the facts of the architecture in all their beauty and elaboration, but the atmosphere that enveloped them, the sunshine or shadow that modified or transformed them....The world for him, whether he recorded his impressions with paint or with chalk, was always full of air and light; and the picturesqueness of mediaevalism, of the crumbling old church or tumbled-down house, appealed to him as powerfully as to the most ardent of the young Frenchmen, disciples of Hugo who sang his praises."

-Joseph & E.R. Pennell

'Lithography and Lithographers'

"This artist, who died in the prime of life, has left some sixty lithographs, a catalogue of which has been carefully compiled by Mr. Aglaüs Bouvenne. The majority are views of Gothic monuments, the most important ones being published in Baron Taylor's 'VOYAGES PITTORESQUES EN FRANCE'. These historic buildings acquire at his hands such picturesque qualities that they take on the importance and interest of original compositions. They are masterpieces, and must be placed in the front ranks of subjects which do honor to Lithography, this art which seems to have given the best it had from the very beginning.

"Bonington's work is exquisite, delicate without showing any weakness; one cannot see it without being impressed by its charm."

-Henri Beraldi
'Les Gravures du XIX^e Siècle'

"But the big man of the group, the youngest and most richly endowed, was undoubtedly Richard Parkes Bonington, who, when not yet twenty-five years of age had given all there was in him of delicacy, distinction and power. At a single bound he realized all the resources of lithography though his taste and sensitiveness led him to keep everything quiet in tone and prevented him from forcing his effects.....His lithographs for "VOYAGES PITTORESQUES" are stamped with a character which is all their own."

-Henri Bouchot
'La Lithographie'

"This artist, who died in the prime of life, has left some sixty lithographs, a catalogue of which has been carefully compiled by Mr. Adrien Bonington. The majority are views of Gothic monuments, the most important ones being published in Baron Taylor's 'VOYAGES PITtoresques EN FRANCE'. These historic buildings acquire at his hands such picturesque qualities that they take on the importance and interest of original compositions. They are masterpieces and must be placed in the front ranks of subjects which do honor to lithography, this art which seems to have given the best it had from the very beginning."

"Bonington's work is exquisite, delicate without showing any weakness; one cannot see it without being impressed by its charm."

-Henri Bataillon
'Les Gravures du XIX^e Siècle'

"But the big man of the group, the youngest and most richly endowed, was undoubtedly Richard Parkes Bonington, who, when not yet twenty-five years of age had given all there was in him of delicacy, distinction and power. At a single bound he realized all the resources of lithography, though his taste and sensitive nose led him to keep everything quiet in tone and prevented him from forcing his effects..... His lithographs for 'VOYAGES PITtoresques' are stamped with a character which is all their own."

-Henri Bataillon
'La Lithographie'

BIBLIOGRAPHY

The following will be found useful in the study of
RICHARD PARKES BONINGTON and his work.

Aglais Bouverne

Catalogue de l'Oeuvre gravé et lithographié de
R. P. Bonington, Paris 1873.

Henri Beraldi

Les Gravures du XIX^e siècle. Vol. II, pp. 156-162,
Paris 1885.

Henri Bouchot

La Lithographie, pp. 90-91, Paris 1895.

Atherton Curtis

Some Masters of Lithography, pp. 18-26, New York 1897.

Joseph and E. Robins Pennell

Lithography and Lithographers, pp. 144-146, London
and New York 1898.

C A T A L O G U E

Pesmes (1825)

Aglatis Bouvenne No.1

Henri Beraldi No.6

On India paper

Collection: Jacques Beurdeley

Façade de l'église de Brou (1825) A.B.3; H.B.8

On india paper

Collection: Jacques Beurdeley

"Il faut citer au premier rang comme une de ses pages les plus complètes l'église de Brou." -Aglatis Bouvenne

Vue générale des Ruines du château d'Arlay (1827)

A.B.6; H.B.11

On white paper

Collections: Alfred Lebrun, Jacques Beurdeley

"Bonington was always successful, in his rendering of clouds, and he understood well their artistic usefulness in his compositions. The best of his cloud effects is in the Vue Générale des Ruines du Château d'Arlay, where the clouds are modelled with great tenderness and with a thorough knowledge of their forms. There is a wildness in the scene which is very grand. One would scarcely think so much could be made out of so little, for the ruined castle on the hill is not of a kind to be especially interesting in itself. The charm of the lithograph is entirely due to the artist's own poetic imagination."

-Atherton Curtis

'Some Masters of Lithography,' pp.23-24

Croix du Moulin-des-Planches A.B.8; H.B.13

On India paper

Collection: Jacques Beurdeley



Rue du Gros Horloge à Rouen

Size of the original lithograph $9\frac{1}{2}$ x $9\frac{3}{4}$ inches

Rue du Gros-Horloge, à Rouen (1824) A.B.10; H.B.1

On India paper

"The masterpieces of this little group are the Rue du Gros-Horloge à Rouen and the Tour du Gros Horloge (Evreux), two of the greatest works in the whole field of lithography.... Taken together, they contain the sum of all Bonington's greatest qualities. In the Rue du Gros-Horloge the first thing to attract attention is the amazingly truthful way in which the artist has produced the effect of atmosphere. The street is seen in the full sunlight of a warm summer day when the hazy air vibrates with the hot rays of the sun. Though the effect is helped by the black pen-strokes on the figures in the foreground, we can see, on covering these with the hand, that the artist has obtained his result not by any tricks but by the extraordinary delicacy of his handling. The lightness of touch is almost beyond belief."

-Atherton Curtis

'Some Masters of Lithography', p.20

See Illustration.

Tour aux archives, à Vernon (1824) A.B.12; H.B. 3

On India paper

Tour du Gros-Horloge, bâtie sous la domination des Anglais, en 1417 (1824) A.B.13; H.B.4

On India paper

"The delicacy and refinement in the Tour du Gros-Horloge are no less than in the preceding lithograph, though the workmanship is of another kind. The problem to be solved here was perhaps less difficult; because the atmospheric effect was

The history of the United States is a story of the growth of a nation from a small colony to a great power. It is a story of the struggles of the people for freedom and justice, and of the triumphs of the spirit over adversity. The story begins with the first settlers who came to the New World in search of a better life. They found a land of opportunity, but also of hardship. They had to fight for their survival against the elements and the native Americans. Yet, they persevered, and their descendants grew in number and in strength. They built a nation that was founded on the principles of liberty and democracy. They fought for their rights, and they won. They became a great power, respected and feared by all. The story of the United States is a story of the human spirit, of the power of the people, and of the triumph of the good over the evil. It is a story that inspires and motivates, and that gives us hope for the future.

THE HISTORY OF THE UNITED STATES

The history of the United States is a story of the growth of a nation from a small colony to a great power. It is a story of the struggles of the people for freedom and justice, and of the triumphs of the spirit over adversity. The story begins with the first settlers who came to the New World in search of a better life. They found a land of opportunity, but also of hardship. They had to fight for their survival against the elements and the native Americans. Yet, they persevered, and their descendants grew in number and in strength. They built a nation that was founded on the principles of liberty and democracy. They fought for their rights, and they won. They became a great power, respected and feared by all. The story of the United States is a story of the human spirit, of the power of the people, and of the triumph of the good over the evil. It is a story that inspires and motivates, and that gives us hope for the future.



Tour du Gros-Horloge, Evreux

Size of the original lithograph $13\frac{1}{4} \times 8\frac{1}{4}$ inches

less subtle; but in spite of this the lithograph easily holds its own beside its rival. Bonington has drawn the bare walls and beautiful ornamentation of the tower with great feeling. He was in thorough sympathy with his subject, because it suited exactly his refined temperament, and the picture is therefore the true expression of his character as an artist. Personally, it gives me more pleasure than the Rue du Gros-Horloge, because of its perfect harmony of composition. The sky, the houses, the people, and the beautiful old tower fit together as if made for one another. With the exception of the figures, the artist probably drew what he saw before him; but the picture is composed, nevertheless, for the point of view had to be selected, and so well was the selection made that any change would destroy the balance."

-Atherton Curtis

"Some Masters of Lithography", pp.21-22
See Illustration

Architecture du moyen âge: Une porte A.B.15; H.B.16
gothique du XV^e siècle. (Caen)

On India paper

Frontispiece for "Restes et Fragments d'Architecture"

"Very fine and rare series of 10 lithographs,
known by the name of "La Petite Normandie"

-Henri Beraldi

La Tour du Marché (Bergues) A.B.16; H.B.17

On India paper (Paris: March 1863)
Collection: La Combe

Maison, Grande rue Saint-Pierre (Caen) A.B.18; H.B.19

On India paper

Vue prise de la route de Calais (Abbeville)

A.B.19; H.B.20

On India paper

"....differs from the subjects usually selected by Bonington in that it represents a long stretch of landscape with gently sloping hills and a city in the distance, while a sky composed of beautiful clouds fills two thirds of the picture. There is nothing more exquisite in all the artist's work than this delicate bit of landscape."

-Atherton Curtis

'Some Masters of Lithography', p.24

The Same

On white paper

Intérieur d'une Cour

(Maison située rue Sainte-Véronique (Beauvais)

A.B.21; H.B.22.

On white paper

Trial proof, unrecorded by Bouvenne or Beraldi with two mis-spellings: Bauvais above, and dune in the title below.

The Same

On white paper

Both mis-spellings corrected. The title now reads:
Intérieure d'une Cour

The Same

On India paper

The Same

On India paper

Collection: Jacques Beurdeley

The title is changed and now reads: Maison
située Rue St. Veronique

Fontaine de la Crosse (Rouen) A.B.24; H.B.25

On white paper

Collection: Alfred Lebrun

Trial proof, unrecorded by Bouvenne or Beraldi
with the mis-spelling Grosse for Crosse

The Same

On white paper

Collection: Alfred Lebrun

The mis-spelling is now corrected

Facade de l'église Saint-Jean à Lyon A.B.35; H.B.15

On white paper

Bouvenne indicates that there were no impressions printed on India paper.

It is probable that this unpublished lithograph was intended for Baron Taylor's
"Voyages pittoresques et romantiques dans
l'ancienne France."

Porte d'une maison de bois, du XV^e siècle

A.B.38; H.B.44

Trial proof, on India paper,
before all letters

Page 10

On 10/10/1941
The following is a list of the names of the persons who were present at the meeting held on 10/10/1941.

The names of the persons who were present at the meeting held on 10/10/1941 are as follows:

Mr. A. J. [Name] (Chairman)

Mr. [Name] (Secretary)

Mr. [Name] (Member)

The names of the persons who were present at the meeting held on 10/10/1941 are as follows:

Mr. [Name] (Member)

The following is a list of the names of the persons who were present at the meeting held on 10/10/1941.

The names of the persons who were present at the meeting held on 10/10/1941 are as follows:

Mr. [Name] (Member)

The following is a list of the names of the persons who were present at the meeting held on 10/10/1941.

The names of the persons who were present at the meeting held on 10/10/1941 are as follows:

The names of the persons who were present at the meeting held on 10/10/1941 are as follows:

The names of the persons who were present at the meeting held on 10/10/1941 are as follows:

Château d'Argyle

A.B.43; H.B.32

On India paper

Published in 'Vues Pittoresques de
l'Écosse', Texte par Am. Pichot;
Ch. Gosselin et Lami Denozan,
éditeurs, 1826.

NOTE:

This and the following lithographs to Les
Pendus (Bouvenne No.53), unless otherwise
noted, are before the reissue of 1828-29;
with the title "Scotch sketches drawn on
stone by the late R. P. Bonington, London,
published by Colnaghi Son & Co. No. 11
Pall Mall East."

Glenfinlas

A.B.44; H.B.33

On India paper

The Same

On large India paper ("Published Decemb.1,1828")

Château de Bothwell

A.B.45; H.B.34

On India paper

Ancienne porte vers Stirling

A.B.47; H.B.36

On India paper

Ancienne tour près de Lanark

A.B.48; H.B.37

On India paper

The Same

On large India paper ("Published Decemb.1,1828")

The title is in English: OLD TOWER NEAR LANARK

Lac de Killin A.B.49; H.B.38

On white paper

Édimbourg vu de la chapelle Saint-Antoine A.B.50;H.B.39

On white paper

Brackline A.B.51; H.B.40

On India paper

Le Duel A.B.52; H.B.41

On India paper

The Same

On large India paper: without title

The Same

On large India paper: ("Published Decemb.1,1828")

The title is in English:

A DUEL BETWEEN FRANK AND RASHLEIGH

Les Pendus A.B.53; H.B.42

On India paper



